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- 6.—*Klein's History of the Drama. Geschichte des Drama's von J. L. KLEIN. Leipzig: T. O. Weigel. 1865-1876. 12 vols. 8vo.*—I., II. *Geschichte des griechischen und römischen Drama's.* 1865. Pp. ix.-520, 705.—III. *Das aussereuropäische Drama und die lateinischen Schauspiel nach Christus bis Ende des X. Jahrhunderts.* 1866. Pp. viii.-764.—IV., V., VI. 1, 2. VII. *Geschichte des italienischen Drama's.* 1866-1869. Pp. 925, 761; xxx.-778, 627, 747.—VIII.-XI. 1, 2. *Geschichte des spanischen Drama's.* 1871-1875. Pp. 928, 644, 733, 581, 707.—XII. *Geschichte des englischen Drama's. Erster Band.* 1876. Pp. 754.

KLEIN's gigantic work, in its inception reminding one of the encyclopedical works of the middle ages, has been brought to a sudden close by the author's death, and will remain another unfinished monument of human endeavor and of the limitations of human effort.

The author had proposed no less a task than to give a detailed account, according to the principles of modern criticism, of the drama in all ages and among all peoples; what he actually accomplished may be seen above. He completed the history of the Classical Drama, the Drama of India, China, Japan, and South America (the Inca and Aztec Drama), the Latin origins of the Modern Drama, the Italian Drama to the present day (to Silvio Pellico and Nota), the Spanish Drama to and including Calderon, and the English Drama to the Coventry Plays.*

Our wonder at the enormous amount of work accomplished is increased when we examine the manner in which it has been done, and consider the vast expense of mental labor and erudition represented by the twelve volumes before us. The methods of modern criticism have revolutionized literary history. In the development of this department of study the first stage was the biographical dictionary; the second, a connected history of the literature produced by simply coördinating the separate phenomena, and submitting them to a purely æsthetic judgment. The third, or modern method, considers no appearance in literature as independent, but examines its causes and mutual relations. This method, not regarding the drama as a sporadic manifestation, investigates the continuity of the theatre between the old and modern world, and the modifying influences which caused the drama of a particular people to assume a special form. In other words, it writes a history of the dramatic

* It is difficult to see why Klein did not continue the Spanish drama as he did the Italian, down to the present day. The work is apparently ended, and the author takes a formal farewell of his subject in one of his amusing dialogues with the reader.

elements in the character and literature of a people. It is easy to see that in this new method there are many dangerous shoals as well as perilous depths: the writer may be stranded or he may sink from sight overwhelmed by his mass of materials. The latter is the danger to which Klein is most frequently exposed. Himself a dramatist of no mean order, he possessed very high critical ability, and, what is remarkable with such a temperament, immense power of application and patient study.*

The first two volumes of his work are the best; in them his own personality is more restrained, he is in perfect sympathy with the great dramatists he is describing, and the material at his disposition has not yet grown to the enormous proportions it afterward assumed. Klein had, it seems to us, a fatal misconception of the function of an historian. The historian, we think, is not bound to prove the correctness of his assertions by constantly laying before the reader the material he has himself used. If the reader is obliged to go over the same ground, what is the advantage of the history? It is the duty of the historian to collect, but still more to digest, his facts. Some critic has touched the weak spot in Klein's character as an historian, when he said that he suffered from imperfect literary digestion. The reader is overwhelmed with extracts, analyses, discussions, and a vast amount of utterly irrelevant matter. In the last volume, for example, twenty-two pages are devoted to the geographical constitution of Great Britain, thirty-six to the original and immigrated inhabitants, forty-eight to the Roman and thirty-seven to the Anglo-Saxon conquests. Forty-eight pages are given to the various collections of Scotch and English ballads, with comparatively little reference to their contents. This explains why the work has assumed such gigantic proportions; in the volume above mentioned 754 pages bring us only as far as the Coventry Plays. Another serious defect that adds largely to the volume of the work is the author's fondness for extended analyses of plays under discussion. The general reader will not care to wade through these voluminous compends, and the student will prefer to turn to the original. For example, the second part of XI. volume is de-

* Julius Leopold Klein was born in 1810, at Miskolcz, Hungary. His parents and early teachers were German. He pursued the study of medicine at Vienna and Berlin, where, after travel in Italy and Greece, he settled and devoted himself to literature. His first drama, "*Maria von Medici*," appeared in 1842. His collected dramatic works were published in 1871-'72, in 7 vols. He died at Pankow, near Berlin, August 2, 1876.

voted to Calderon from 1622 to his death in 1681. The few biographical details are given in the previous volume, and the 707 pages of this one are filled with analyses of his plays.

In other words, Klein's work is made up largely of the author's sources heaped indiscriminately together and expanded by endless analyses of ballads, novels, plays, etc., and interspersed with irrelevant discussions and savage attacks on the author's critics. It is a monument of misdirected energy, pervaded by an uncontrollable personality and an utter absence of all true conception of modern scholarship.

7.—*D'Ancona, Origini del Teatro in Italia. Origini del Teatro in Italia. Studj sulle Sacre Rappresentazioni seguiti da un' appendice sulle rappresentazioni del contado toscano. Di ALESSANDRO D'ANCONA. Firenze: Successori Le Monnier. 1877. 2 vols. 12mo, pp. 438, 432.*

IN 1872 Prof. D'Ancona published at Florence three volumes of the religious plays peculiar to Tuscany, technically known as *sacre rappresentazioni*,* promising in the preface to issue, as soon as possible, a volume containing the results of his study on the sources, form, and history, of these plays. The promised volume has grown to two, and is of a much wider range than the title would lead the reader to suspect. In order to trace the history of the *sacre rappresentazioni*, the author has been obliged to go back and study the development of the modern drama in general, and in so doing he has filled the long-felt want of a connected history of the liturgical drama and its development in the various countries of Europe. The contents of the two volumes may be divided into four parts. In the first, the author traces the rise of the drama in Europe from the liturgy to the mystery; in the second, the special forms assumed in Italy by the liturgical drama prior to the *sacre rappresentazioni*; in the third, the birth of the *sacre rappresentazioni* in Tuscany in the fifteenth century, and its history until it was destroyed by the Renaissance in the sixteenth century; in the fourth, a detailed account is given of everything relating to the representation of these plays, the time, place, actors, etc., with an examination of the typical characters. An appendix furnishes an account of the

* "Sacre Rappresentazioni dei secoli XIV, XV, XVI, raccolte e illustrate per cura di Alessandro D'Ancona." Firenze: Successori Le Monnier. 3 vols. 12mo. 1872.